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AUTHOR Engelsman, Alan; Dewsnap, Evelyn
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ABSTRACT

Developed with the recognition that many playwrights have theater in their blood (e.g., Eugene O'Neill was the son of a famous actor), the three lessons in this package present, through experience, the fundamentals of dramatic structure. These lessons for the beginning playwright focus on elements of dramatic plot, conflicts, and crisis and resolution. Lessons outline purposes, performance objectives, instructions, activities, and postevaluations. (JM)

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PRIMER FOR PLAYWRIGHTS

TAP* 510

Booklet No. _____



For Theatre Arts Departments:

CLAYTON HIGH SCHOOL
Clayton, Missouri 63105
DAVIS SENIOR HIGH SCHOOL
Davis, California 95616

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Written by:
Alan Engelsman
Evelyn Dewsmup
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PRIMER FOR PLAYWRIGHTS

Elements of Dramatic Plot

INTRODUCTION:

Many playwrights have theatre in their blood. For example, Eugene O'Neill was the son of a famous actor; he learned about theatre through his senses: his eyes, his ears, his heartbeat. The following lessons are designed to teach you some fundamentals of dramatic structure through experience rather than by words and definitions alone. Feeling the meaning of some terms often helps you hold onto the concepts they define and apply those concepts in future work.

PRE-EVALUATION:

1. The purpose of the pre-evaluation is to discover how much you already know about the elements of dramatic plot and how much you will need to learn.
2. Instructions:
 - A. Answer completely each of the following questions.
 - B. Check your work with the answers listed on page 7.
 - C. If you miss none of the questions see your instructor.
 - D. If you miss one or more proceed to Lesson One of this package and complete all three lessons.
3. Questions:
 - A. List six elements of dramatic plot:

1. _____	4. _____
2. _____	5. _____
3. _____	6. _____
 - B. In the following story, five phrases are enclosed by a rectangle. Each rectangle is numbered.

1
:
:

Aram and Neal go into **a cave.** -- 2

The cave is very dark and quiet.

Aram wants to explore the cave

but

-- 3

Neal gets scared and wants to leave.

They hear a loud rumbling noise outside.

A rock slide blocks the cave entrance! -- 4

Aram and Neal start pulling the rocks away.

A large rock is still in the way.

They pry it loose with a big stick.

They unblock the cave entrance and go outside. -- 5

Note below the element of dramatic plot that corresponds to each numbered rectangle.

Rectangle #1 _____

Rectangle #2 _____

Rectangle #3 _____

Rectangle #4 _____

Rectangle #5 _____

C. Complete the following equation.

Dramatic Conflict = Desire + _____

D. Complete the following sentence.

An incident that adds intensity to a conflict is called a _____.

LESSON ONE: Elements of Dramatic Plot

PURPOSE:

Knowing and understanding the six basic elements of dramatic plot help playwrights, actors, directors, etc. communicate more effectively with their audience because then they can consciously "pace" the play or performance and knowingly focus on particular elements at particular times.

PERFORMANCE OBJECTIVE:

Given a short written scene the student will correctly identify the elements of the dramatic plot consisting of Setting, Character, Incidents, Conflict, Crisis and Resolution with 100% accuracy.

INSTRUCTIONS:

1. Activities 1 and 2 are required. One additional activity must be selected from 3 through 7. You may do more if you are interested.
2. When you believe you can meet the Performance Objective, go to the Self-Evaluation for Lesson One and take it. If you pass with 100%, continue to Lesson Two. If you do not pass with 100% accuracy, do a different activity for those elements which you missed, or work with another class member who has completed this unit.
3. As an actor needs dialogue and direction, so the writer needs a knowledge of dramatic form. You're on the road to becoming a playwright -- have fun!

ACTIVITIES:

1. It's game time! Check out "Constructing Dramatic Plot" Game Three from your instructor. Follow the directions given in the packet. You may do this activity alone or with two or three class members. This package can be as exciting as the ideas and enthusiasm you bring to it. Share it -- enjoy it. Please keep the materials together and return to storage place each day.
2. To check the accuracy and completeness of his story, the newspaper reporter asks five one-word questions: Who? What?

Where? Why? and How? Those questions, slightly rearranged and altered may be equally helpful to the playwright (play reader, actor, director, etc.)

REPORTER

Who?
Where?
What?
Why?
What next?
How (did it end)?

PLAYWRIGHT (actor, etc.)

Characters
Setting
Incidents
Conflict
Crisis
Resolution

Notice that "What?" is used twice. Likewise, the CRISIS is an incident but it happens after the audience (reader) has some idea of why the incident is important to one or more of the characters, that is, after we understand the CONFLICT. The concepts of CONFLICT and CRISIS are the subjects of Lessons Two and Three, but you can use the six questions in the order suggested to check out the completeness of a scenario or play outline. Try it. Some elements are missing from each of the following stories. Identify them.

WHAT'S MISSING?

- (a) It's midnight on a dark street in New York city. A single lamp post dimly lights the area. Suddenly the light flickers and goes out. At that same moment there is a yowling sound from off stage right; it gets louder and pierces the darkness. The lights flicker on again and the yowling stops.

Circle the elements that are missing:

Characters	Incidents	Crisis
Setting	Conflict	Resolution

- (b) David and Julie, ages 6 and 4 are arguing. Whose turn is it to sit next to daddy? David stomps on Julie's toe. Julie kicks David's shin. Both children scream, "Daddy!" Daddy arrives and says, "What's going on here?"

Circle the elements that are missing:

Characters	Incidents	Crisis
Setting	Conflict	Resolution

- (c) Abe and Martha are sitting at a table in a restaurant. Martha wants roast beef but she knows Abe does not have enough money with him to pay for the roast beef. Abe worries about what Martha will select from the menu.

Circle the elements that are missing:

Characters

Incidents

Crisis

Setting

Conflict

Resolution

Check out your answers by explaining to a friend why you circled the terms you did in each case. Your instructor may ask you to repeat this explanation during the post-evaluation at the conclusion of this package. For now, go on and complete one more activity below, complete the self-evaluation and continue on to Lessons Two and Three.

3. Write a simple story using the six elements and underline them with different colors to match the elements on the game board.
4. Read the plot summary and final scene from Chekhov's play "The Bear" which is available in the Drama Resource area. Then fill in the blanks below.

"The Bear"

Characters

1. _____

2. _____

3. _____

Incident _____

Conflict

Character #1 wants to _____

but Character #2 wants _____

Crisis _____

Resolution _____

5. Record onto a cassette a brief scene like "The Bear" -- one you locate in a book or one you write yourself. Follow the scene with an analysis similar to Activity #4 above. Your instructor will then make this cassette available for future users of this package.

or

Listen to a cassette recorded by one of your fellow students.

6. Look at the filmstrip titled Introduction to Theatre and subtitled "Reading a Play." (It is available in the Drama Resource Area) Though this filmstrip is addressed to readers of plays, prospective playwrights can infer useful information about dramatic plot structure by viewing the filmstrip.
7. Make a collage using pictures from magazines, newspapers or play programs. Construct a simple sequence of the six elements into a visual story. Show it to your instructor when you have a post-evaluation.

SELF-EVALUATION

The purpose of this self-test is to see if you have completed what the Performance Objective required you to learn:

"Given a short written scene the student will correctly identify the elements of the dramatic plot consisting of Setting, Character, Incidents, Conflict, Crisis and Resolution with 100% accuracy."

Read "The Haunted House" (as contained in the "Constructing the Dramatic Plot" package reprinted below.) Answer the questions on the next page.

THE HAUNTED HOUSE

1. Jim and Mark were playing in a haunted house on the edge of town.
2. A ghost came into the house and said, "I have some candy for you."
3. Jim wanted the candy. Mark wanted to leave the house, but Jim called him a sissy.
4. Mark had remembered that his mother had told him not to talk with strangers.
5. The ghost took Jim to the kitchen. Mark hid and watched what was happening.

6. The ghost tied Jim to a chair and said, "I'm going to eat you!"
7. Mark ran for a policeman.
8. The policeman came and shot the ghost before he could hurt Jim.

Fill in the answers.

1. Only one of the lines in the story is not an incident. Nothing happens in that line. Which line is not an incident?

2. One line tells how the story comes out. This is called the resolution. The resolution in the story is on line _____
3. One line shows two characters who do not agree, and only one can have his way. This is called the conflict. The conflict in the story is on line _____
4. Where the story takes place is called the setting. The setting in the story is _____

5. Something pretty bad happens in the story. This something must be taken care of for the story to come out all right. This is called the crisis. The crisis in the story is on line _____
6. People who do something in a story are called characters. The characters in the story are _____

ANSWERS: 1. (4) 2. (8) 3. (3) 4. a haunted house 5. (6)
6. Jim, Mark, Ghost, Policeman

If your answers are 100% accurate, congratulations! You may go on to Lesson Two. If you miss any one of the questions, return to the Learning Activities and select another one to help you, or see your instructor for further suggestions.

D. Crisis

C. Obstacle

- | | | | |
|---------------|---------------|--------------|---------------|
| 4. conflict | 3. conflict | 2. setting | 1. characters |
| 5. crisis | 4. crisis | 3. incidents | 2. setting |
| 6. resolution | 5. resolution | | |

Answers to pre-evaluation:

LESSON 2: CONFLICTS

PURPOSE:

Before writing a play -- or even a brief scene -- the playwright should have a thorough understanding of **DRAMATIC CONFLICT**, how it is created, sustained, intensified, and controlled, for **CONFLICT** is the chief element that catches and holds an audience's attention.

PERFORMANCE OBJECTIVE:

The learner will be able to name three different kinds of dramatic conflict. When given three sets of characters in particular settings (locations), he will be able to suggest two different kinds of conflict that could arise from each of the three beginnings.

INSTRUCTIONS:

1. Read through this lesson to preview the activities. If you choose Activity 1, locate the appropriate books in the Drama Resource Area and find four or more students who will experience the activity with you. They do not have to do the entire lesson.
2. Complete Activities 1 and 3 or 2 and 3.
3. Complete any one of the remaining activities (4-9).
4. Complete the Self-Evaluation. If you have difficulty completing the Self-Evaluation, see your instructor for help or try some of the other activities in the lesson. If you feel confident that you have completed the Self-Evaluation satisfactorily, go right on to Lesson 3; you do not need to show the self-test to your instructor until you have completed the entire package.

ACTIVITIES:

1. An effective lesson on **CONFLICT** appears in the teacher's guide to a Scholastic Books Literature Unit called **DRAMA**. The lesson is effective because it forces the learner to experience the meaning of **CONFLICT** rather than just read about it or listen to a teacher's explanation. Therefore, it will not be sufficient for you merely to read the teacher's guide; you must either --
 - a. Locate four friends who will be your "students" and teach them the lesson, or
 - b. Be one of the students for someone who has chosen option "a".

A third possibility would be to locate a literature or drama teacher in your school who would welcome your help and arrange with him to teach the lesson to his entire class. Though this may seem like a risky thing to do, the lesson only takes about half an hour to teach, it is fun, and the teaching guide is very specific.

The teacher's guide and student handbooks are available in the Drama Resource Area. See your instructor if you have trouble locating them. The lesson on CONFLICTS begins on page 52.

When you have completed this activity fill in the blanks in one of the following statements and have the person or people you worked with sign the statement.

a. I was taught the CONFLICTS lesson by _____ (your name).

Signed: _____

Date: _____

b. I taught the CONFLICTS lesson to _____ (your name).

Signed: _____

Date: _____

c. _____ (your name) taught the CONFLICTS lesson in my class.

Signed: _____

Date: _____

2. The CONFLICTS lesson mentioned in Activity 1 presents the following equation as means of defining CONFLICT:

DRAMATIC CONFLICT = DESIRE + OBSTACLE

Translated to a sentence, the equation might read: "When a character wants something and something else stands in his way, you have a dramatic conflict." Perhaps it would help to replace the "+" sign in the equation with a "vs." (versus) sign.

Doing this may remind you of ways the term **CONFLICT** has been described to you in a literature class.

CONFLICT = MAN vs. MAN
CONFLICT = MAN vs. NATURE
CONFLICT = MAN vs. HIMSELF

In each case the first "MAN" in the equation is one who has a **DESIRE** and the versus (vs.) sign suggests that the second half of the phrase represents an **OBSTACLE**.

Below are lists of two characters in a given setting followed by some sentences with blanks. Show that you understand what a "MAN vs. MAN" conflict is by filling in the blanks with a possible conflict. The first example is filled in for you.

- a. Two convicts in a jail cell.
 The first convict wants to lie down; but the other convict is an obstacle because he is stretched out on the only cot in the cell.
- b. A father and daughter at the front door of their house.
 The father wants to _____,
 but the daughter is an obstacle because she _____.
 _____.
 The daughter wants to _____,
 but the father is an obstacle because he _____.
 _____.
- c. A customer and a clerk in a store.
 The customer wants to _____, but the clerk _____.
 The clerk wants to _____, but the customer _____.

Now repeat the process showing that you understand what a "MAN vs. NATURE" conflict is. The first example is filled in for you; notice that "NATURE" here can be any natural or man-made object (as opposed to a human being).

- d. Two convicts in a jail cell.
 Both convicts want to break out of jail but the bars on the window keep them in.
- e. A father and daughter at the front door of their house.
 Both want to _____, but _____.

Note that in examples "d" and "e" it is suggested that both characters have a similar desire and face the same obstacle. Sometimes in a play, though, the desire and natural obstacle "belong" mainly to one character and the other character (or characters) function mainly as an observer or "side kick." Try to outline that kind of situation in example "f" and "g."

f. A customer and a clerk in a store. The customer wants to _____
and the clerk wants to help him, but _____
_____.

g. A customer and a clerk in a store. The clerk wants to _____, but _____ and,
the customer just looks on helplessly.

3. The third kind of conflict, "MAN vs. HIMSELF" -- sometimes called an inner conflict, is a little more complicated than the other two when it comes to revealing the conflict to the audience in a theatre. At first, you might think an inner conflict only requires that one character be on stage. That is possible, but most often a second character is more important than ever. He becomes what is called a FOIL for the character with an inner conflict.

A FOIL is a character whose presence in a play allows another character to reveal more clearly what's going on in his mind. He does this in one of two ways:

- a. By talking to the main character. (We'll call that being a VERBAL FOIL.)
- b. By just being there. (We'll call that an OBJECT FOIL.)

The VERBAL FOIL often becomes a second "spokesman" for the character with an inner conflict. He may do this by asking questions or by allowing the central character to express his thoughts to him. Take as examples two versions of the typical mouthwash commercial. The inner conflict may be summarized as follows: The pretty girl (Jill) wants to learn what her problem is, but she doesn't really want to face up to her problem.

Marie: Why so glum, Jill? Didn't he kiss you goodnight?

Jill: No! And that was our third date!

Marie: Maybe he doesn't like you.

Jill: Oh, we had a wonderful time!...until it came time to say goodnight.

Marie: Could it be that... (indicates bad breath)?

Jill: But I brush my teeth every other day... etc.

Example two:

Jill: Oh, Marie, what's the matter? He just shook hands again tonight. I'm beginning to wonder if he likes me at all!

Marie: (reassuringly) Now, Jill...

Jill: Really, it's either that or (jokingly) I have bad breath. (She sees a knowing look on Marie's face.) Marie! do you mean...?

Marie: Here, Jill, before you go out tomorrow night, try some of my Scoop.

In one instance the FOIL (Marie) raises the important questions. She verbalizes what Jill is worrying about. In the second instance Marie functions more as a sounding board for Jill to bounce ideas off of. But in both cases it's the words more than actions that are important.

The OBJECT FOIL can speak, but it's more his presence than what he says (or what is said to him) that counts. When the main character looks at him, moves toward or away from him, or reacts to him in some physical way, we can learn something about that character's inner thoughts or feelings. The OBJECT FOIL may be central to or symbolize the main character's inner conflict. For example: A girl wants to kiss her date goodnight, but it's their first date and she wants not to seem too forward. The second "want" in this case is the OBSTACLE, and we have an inner conflict. In this case the boy is the OBJECT FOIL, and most likely the actress playing the girl will best express the conflict by her actions toward the boy rather than by what she says.

Naturally, it is possible for there to be more than one FOIL (or one type of FOIL) in a play or scene. For this activity, however, we will concern ourselves with only one. Below are a list of two characters in a given setting followed by some sentences with blanks. Show that you understand what an inner or "MAN vs. HIMSELF" conflict is and what the distinction is between a VERBAL FOIL and OBJECT FOIL by filling in the blanks. The first two examples are filled in for you.

- a. Two convicts in a jail cell.

The first convict wants to break out of jail and has sawed through the bars on the window, but he knows that if he is caught he will ruin his chances for parole which could come through in a month or so. The second convict tries to persuade him to make the break.

The second convict is a (check one):

 X verbal foil

 object foil

- b. A father and daughter at the front door of their house. The father wants to kiss his daughter good-bye because he knows he will never see her again, but he doesn't want her to know he knows and is afraid to show too much emotion. The daughter just stands there talking with the father.

The daughter is a (check one):

 verbal foil

 X object foil

- c. A father and daughter at the front door of their house.

The daughter wants to _____

but _____

The father is a (check one):

 verbal foil

 object foil

- d. A customer and a clerk in a store.

The customer wants to _____

but, _____

The clerk is a (check one):

 verbal foil

 object foil

4. Write a brief summary of a play you're familiar with or write the outline of a plot (such outlines are called scenarios) for a play you would like to write. Be sure the story you choose to summarize has all three kinds of conflict: man vs. man, man vs. nature, and man vs. himself. After you've completed your outline, list the three conflicts as they appear in your story.
5. Do the exercises on page 43 and 47 of the DRAMA Student Handbook used in Activity 1. You may wish to read some of the commentary in the Teaching Guide for that handbook as well.
6. Observe and/or videotape one episode of a daily soap opera on commercial television. List all the conflicts that are suggested in that one episode. Identify what types of conflict they are.
7. Read or listen to the recording of a scene in The Glass Menagerie. List all the conflicts that are suggested in that scene and identify what types of conflict they are.
8. Find a friend or fellow drama student to do an improvisation with. Choose one of the situations given below and create three scenes with three different types of conflict using the same characters and setting. Videotape your scenes so that you can show them to your instructor during your post-evaluation.

Situation A (two women)

Two young women, about 21 years old, are sitting in the reception room of an employer's office. Each girl is clutching a "help wanted" ad. Both are looking for a job as a secretary.

Situation B (two men)

Two sailors in a life raft at sea. Their ship has sunk and there seem to be no other survivors.

Situation C (one man, one woman)

A teenage boy and his date sitting in the front seat of his car at a drive-in movie.

9. View a filmstrip on the nature of dramatic conflict. See your instructor for the name of the filmstrip and to learn where you can locate it. Note in the space below one new fact you learned by watching the filmstrip or one concept you feel you understand better.

SELF-EVALUATION

In the blank spaces below each set of given characters and setting suggest two different types of conflicts that might arise.

1. A masked man and Indian on horseback in the western plains of yesteryear.

a. MAN vs. MAN CONFLICT

b. MAN vs. NATURE CONFLICT

c. MAN vs. HIMSELF CONFLICT

2. Two teenage girls sitting beside a swimming pool.

a. MAN vs. MAN CONFLICT

b. MAN vs. NATURE CONFLICT

c. MAN vs. HIMSELF CONFLICT

3. A man and wife eating at a restaurant.

a. MAN vs. MAN CONFLICT

b. MAN vs. NATURE CONFLICT

c. MAN vs. HIMSELF CONFLICT

LESSON THREE: CRISIS AND RESOLUTION

PURPOSE:

The element of dramatic plot which provides the playwright with a means of controlling and directing audience involvement is **CRISIS**. By adding one or more crises to his play, the writer in effect "turns up the volume" of the conflict. And he turns it down with a **RESOLUTION**

PERFORMANCE OBJECTIVE:

The learner will be able to demonstrate his understanding of the terms **CRISIS** and **RESOLUTION** by suggesting examples of each for two dramatic plots whose characters, setting, and conflicts are already outlined.

INSTRUCTIONS:

1. Do any one of the following activities. You may do more than one if you wish.
2. Complete the self-test at the end of the lesson.
3. Check to see that you have all the necessary materials gathered that will demonstrate that you have completed this entire package and make arrangements to meet with your instructor for a post-evaluation.

ACTIVITIES:

1. If you did not do Activity #1 in Lesson 2, try doing it now. Follow that by doing Activity #5. In the lesson on Conflicts pay particular attention to the examples involving the man in a burning room because the term **CRISIS** is related to the concept of "raising the stakes." A **CRISIS** is an incident in the story which raises the stakes. That is, it makes the main character's **DESIRE** more important or more intense and/or makes the **OBSTACLE** to that desire more seemingly impossible or difficult to overcome.

In the exercise on page 47 of the **DRAMA Student Handbook**, once you establish one of the suggested conflicts, the fact that Mr. Green made a mistake on Beverly's paper becomes a **CRISIS**. It makes the conflict more intense.

By establishing fairly high stakes in a conflict and then introducing an incident which puts those stakes in greater jeopardy or danger (i. e. by adding a **CRISIS**), the playwright "hooks his audience into wanting to know "What's going to happen next?" A second **CRISIS**

could make the situation even more tense. When the author wants to "turn the volume down," ease the situation, he can introduce a **RESOLUTION**, an incident that provides a solution to the **CRISIS** and/or eliminates the **OBSTACLE** in the dramatic conflict. At the end of almost all plays the **CONFLICT** and intensifying **CRISIS** are **RESOLVED** (that is, they have a **RESOLUTION**). The important thing to remember is that, through **CRISIS** and **RESOLUTION**, the author is able to increase and decrease the amount of tension (serious or comic) an audience will feel while viewing a play.

2. Find two or three other students to do the following improvisations for you or with you. Act out both situations and then in the spaces provided below complete the outline of each scene as it developed in your improvisation.

Situation A

It is Sunday afternoon, summertime. Gayle is sitting at the edge of the community swimming pool. Barbara, who is just arriving at the pool, comes up behind Gayle before realizing it is she. Since Barbara had a date the night before with George, Gayle's fairly steady boyfriend. Barbara tries to walk by unnoticed. Gayle, who has heard of the date, sees Barbara and calls her over.

Improvise the above scene and the conversation that follows. Gayle wants to establish her "claim" on George but Barbara won't accept the fact that he's anyone's exclusive property. Have a third actor (or actress) observe the scene for a while, then decide who he or she might be and how his or her arrival on the scene might make the conflict even more intense, and finally enter the scene. Be careful; if the third actor decides to be George, he should try to avoid the natural twist which would make the situation shift focus to George's problem rather than Gayle's. The newcomer must add to Gayle's **DESIRE** or **OBSTACLE**. Following the improvisation fill in the following outline.

OUTLINE OF SITUATION A

A. Characters: Gayle, Barbara, and _____.

B. Setting: a public swimming pool

C. Conflict:

Gayle wants other girls to know that George is her "steady," but Barbara doesn't believe this is so.

D. Crisis:

When _____ arrives, Gayle (and the audience) realizes _____.

E. Though it may not have been acted out in the improvisation, a possible RESOLUTION to this crisis is _____.

Situation B

It is Friday afternoon, about 5:30 p.m., in the kitchen of Ken and Henrietta Finster. At the beginning of the scene Henrietta is alone in the kitchen talking on the phone to a neighbor describing her new mink coat. The coat itself is in a big box on the kitchen table; Henrietta bought it without Ken's knowledge and she plans to hide it before he returns from work. A door slams offstage and Henrietta hastily shoves the coat, box and all, into the oven. When Ken comes into the kitchen, he is starving. Seeing no food being prepared, he announces he will make himself a couple of TV dinners. Henrietta wants to stop Ken from lighting the oven, but Ken insists he doesn't want to bother her and TV dinners are just what he wants.

Improvise the above scene and the dialogue between husband and wife. Have a third actor (or actress) observe the scene for a while and then decide who he or she might be (e.g. the next door neighbor, the furrier, a stove repair man) and how his or her arrival on the scene might make the conflict even more intense. Have the third character enter the scene and let it progress to some kind of natural conclusion. Then fill in the blanks in the following outline.

OUTLINE OF SITUATION B

A. Characters: Henrietta, Ken, and _____.

B. Setting: Henrietta and Ken's kitchen.

C. Conflict:

Henrietta wants to keep Ken from lighting or looking into the oven, but Ken wants to heat up some TV dinners.

D. Crisis:

E. Resolution (suggest one even if the improvisation ended without one): _____

Now read the final paragraph under Activity #1 of this lesson.

3. Tape record or videotape the improvisations outlined in Activity #2. Follow up your recording with an analysis of the scenes and a recorded commentary which others completing this package might listen to and learn from. Perhaps you would like some fresh situations. Obtain copies of Open End from the Drama Resource Area and turn to page 45 through 58.

or

Ask your instructor if some sample recordings of this sort already exist. Listen to the recordings and the commentaries following them.

4. Watch a situation comedy on commercial television (e.g. The Lucy Show or a scene on The Carol Burnett Show). Fill in the following outline of the structure of the show paying particular attention to the CRISES (there may be more than one) and the RESOLUTION.

Title of Show: _____

Date and time: _____

A. Characters: _____

B. Setting: _____

C. Conflict: _____ wants to _____, but _____

D. Crisis: _____

Second crisis (if there is one): _____

E. Resolution: _____

If you have trouble completing this outline, read the final paragraph under Activity #1 of this lesson.

SELF-EVALUATION

1. Suggest a possible CRISIS for each of the following situations.

A

Hank and Bud are alone in a lifeboat. They have been adrift for six days and their supply of drinking water is almost gone. They have been without food for 36 hours and must find land or a rescue ship soon or die.

Suggest a crisis that makes Hank and Bud's situation even more desperate:

B

Janet is on a city street walking home. She has just come from the Gypsy Tea Room where the fortune teller warned her that today was an unlucky day and advised her to stay at home. Janet is greeted by her cousin, Mary, who wants Janet to accept a blind date with a "good looking friend" of Mary's steady boyfriend, Joe. Janet would love to go, but she also puts a lot of faith in fortune tellers.

Suggest a crisis that makes Janet's problem even more difficult to resolve:

2. Suggest a RESOLUTION for each of the CRISES you created above.

A

RESOLUTION for Hank and Bud's crisis:

B

RESOLUTION for Janet's crisis:

POST-EVALUATION:

1. Your post-evaluation will consist mainly of an interview with your instructor. He will look at (and listen to) materials you have created or forms you have filled out in the process of completing this package. Check back over the three lessons and collect the materials you will want to have with you. Certainly, one item you will need is this packet itself.
2. Go back to page 1 and the pre-evaluation. At this point you should be able to complete that quiz in your head with 100% accuracy.
3. Schedule a specific time for your post-evaluation with your instructor and bring the materials (mentioned in #1 above) with you.
4. Fill out your evaluation of this package on the following page and turn it in separately.

REVIEW OF PACKAGE TITLED PRIMER FOR PLAYWRIGHTS

INSTRUCTIONS:

After you have finished this package, please complete the following statements and place in the box of your instructor. Your opinion will be appreciated, so do not ask a friend for help. It is not required that you sign this review.

1. I anticipated this package would take me _____ school days to complete.
2. The actual time it took me was _____ school days.

I would explain the difference between the estimated and actual time it took me as follows:

3. Of the activities I did I felt the most difficult was:

The most useless was:

4. Some problems I had while completing this package were as follows:
5. I would recommend the following changes in the wording or requirements of the lessons:
6. I would rate this package (circle one):

No
Good

Some
Good

OK

Good

Very
Good

(Optional) Signed: _____